

**A Study of Turn Taking in
T.S. Eliot's Murder in the
Cathedral, The Family Reunion, and
The Cocktail Party**

**A Dissertation Submitted to the Department of English,
Annamalai University, in Partial Fulfillment of the
Requirements for the Award of the Degree of
Master of Philosophy in English**

By

S. Bharathiraja

Department of English

ANNAMALAI  **UNIVERSITY**

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Certificate

This is to certify that this dissertation entitled
"A Study of Turn Taking in T.S. Eliot's Murder in the Cathedral, The Family Reunion, and The Cocktail Party"
is a record of research work done by **S. Bharathiraja** during
the period of his study under my supervision, and that it
has not previously formed the basis for the award of any
research degree, diploma, associateship, fellowship or any
other similar title, and that it is an independent work of
the candidate.

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Murder in the Cathedral, The Family Reunion, and The Cocktail Party"
Pages : 94 Candidate for the degree of
Master of Philosophy
Major field : English

Scope and Method of Study: Turn taking is one of the basic behaviour mechanisms in conversation, and the convention of turn taken varies between cultures and also between languages; therefore, learners of a foreign language may find it difficult to take their turns naturally and properly in other tongues. In ordinary conversation, it is very rare to see any allocation of turns in advance. The interactants naturally take turns. However, there are rules that govern the turn-taking system. Turn taking in dramas happens because the playwright usually attempts to imitate natural speech effectively through the medium of the spoken discourse. For this reason, any successful playwright will often imitate the natural pattern of turn taking in "real" speech, using phrases, clauses, and structures that mimic what a real life character might actually say, and how another real-life character might interrupt, be silent, speak simultaneously, or even ignore the speaker. T.S. Eliot has successfully imitated natural speech effectively through the medium of the spoken discourse in Murder in the Cathedral, The Family Reunion, and The Cocktail Party. This study examines T.S.Eliot's exploitation of an array of turn taking techniques--silence, nonverbal action, topic shift, intonation, and lexical and grammatical cohesion--which have enabled him to make the conversations among the characters resemble those of real life.

Findings and Conclusion: Eliot's plays are well-constructed with all the turn-taking components. He has exploited the turn taking techniques to make the conversations in his dramas resemble those of real life. But as the speech of the characters in his dramas ~~are~~ after all the playwright's created speeches, sometimes it does not mimic the natural real-life speech.

Acknowledgement

I have immense pleasure in expressing my sincere gratitude to **Dr.F.Abdul Rahim**, Professor and Head, Department of English, Annamalai University, for having permitted me to work on this topic and also for having provided me with the necessary facilities.

I thank my research Supervisor, **Dr.K.Muthuraman**, Reader in English, Annamalai University, for his constant encouragement and inspiring guidance during the course of this work.

I am indebted to the Director, the Librarian, and the other staff of American Information Resource Center, Chennai; and of Annamalai University Library, for their assistance in providing me with the relevant materials.

I also like to place on record my heart-felt thanks to my friends for their kind and affectionate co-operation during the period of my study.

I express my appreciation and thanks to Sri Dharma DTP Centre, Sivapuri Main Road, Annamalai Nagar, for their impeccable and neat execution of this dissertation.



S. Bharathiraja

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CHAPTER I

Introduction

Chapter I

Introduction

In the creation of any play, the playwright obviously has to consider not only the text but also the set, lighting, timing, the appearance of characters, and especially interaction among the characters. Character interaction is arguably the most important of all of these aspects, and at the core of character interaction lies the language of the interaction. One very important part of the study of language interaction in T.S. Eliot's dramas is the study of turn taking from wider research area of discourse analysis:

In the study of language, some of the most interesting questions arise in connection with the way the language is 'used,' rather than what its components are. Discourse analysts are

asking how it is that language users interpret what other language users intend to convey when they carry this investigation further and ask how it is that we, as language users, make sense of what we read in texts, understand what speakers mean despite what they say, and take part in that complex activity called conversation. The processes come under discourse analysis. (Yule 139)

Discourse Analysis

A sentence cannot be fully analysed without referring to the physical, social, and psychological world in which it takes place. Discourse refers to the totality of all these elements interacting. Grammatical form and its function do not always correspond, but work in harmony in discourse meanings; therefore, discourse requires a close look at language organisation beyond the sentence level. Speech and written text are given fuller meaning and pragmatic coherence is established when they are

viewed as discourse. Additionally, in conversation, which is an excellent example of the interactive and interpersonal nature of communication in spoken discourse, the time dimension should be taken into account for analysis, since participants jointly contribute to the context of interaction.

The Double Nature of Dramatic Discourse

The ordinary conversation usually takes place between two people in some situational context [e.g. students talking in a coffee bar].

ADDRESSER - MESSAGE - ADDRESSEE (1)-

As two people speak, they alternate the addresser and addressee roles. Dramatic discourse, however, differs from the sentence in that two levels of discourse are needed to analyse the following patterns:

ADDRESSER - MESSAGE - ADDRESSEE (2)

(Playwright) (Audience/Reader)

ADDRESSER - MESSAGE - ADDRESSEE (3)

(Character A) (Character B)

Indeed, the three major literary genres can be distinguished in terms of their prototypical discourse structure. Many poems have only one level of discourse structure. The poet addresses the reader directly. The novel, on the other hand, is the most complex discourse, needing at least three discourse levels, associated with the author: narrator(s) and character, of course. Characterization only accounts for the majority of texts. There are poems, which contain characters who talk to one another, and there are plays that have narrators as well characters. But all plays involve two levels of discourse, and the majority involve two and only two. This "Doubled" discourse help us account for dramatic irony, and in general for the way in which we know that when we listen to two characters talking on stage we are meant to deduce, through what they say, what the author is telling us about them in terms of characterization, turns, etc.

Turn Taking

Turn taking is one of the basic facts of conversation. Speakers and listeners change their roles in order to begin their speech. Turn Taking mechanism may vary between cultures and between languages. In ordinary conversation, it is very rare to see any allocation of turns in advance. The interactants naturally take turns. However, there is a set of rules that govern the turn taking system, which is independent of various social contexts: (a) when the current speaker selects the next speaker, the next speaker has the right and, at the same time, is obliged to take the next turn; (b) if the current speaker does not select the next speaker, any one of the participants has the right to become the next speaker. This could be regarded as self-selection; and (c) if neither the current speaker selects the next speaker nor any of the participants become the next speaker, the current speaker may resume his/her turn:

Analyst suggests that there is a limitation in their system that all speaking turns are given the same status. They also suggest that more attention should be paid to how participants design their turns to make them compatible with the rules. (Kato 2)

Turns are the key to modelling how conversation works, how conversation is organised. It also focuses on how to recognise turns and how they organise in a larger unit of analysis called an 'array'. Arrays help in the understanding of how turns are organised. An array is a series of consecutive turns produced by one speaker and bounded by the turns of another.

The study of silence includes pauses, non-verbal action and line endings, intonations, back channel cues, turn-maintaining cues, suspension dots and description may help to understand a conversation.

Similarly, speaker-changes and cohesion could be recognised with reference to participant's social status, the meeting purpose, and changing of turns. Cohesion could be traced in places like grammatical cohesion and lexical cohesion.

Pauses are used to project what might happen when there is no dialogue in discourse. Eliot resorts to occasional narrative cues and utilizes dashes, dots, etc. to indicate pauses.

In natural conversation, places between talk have been studied as part of human interaction, while in literature the symbol system itself generates imagined silence. Eliot has also resorted to narrative cues like description to refer to non-verbal action of characters.

The control of topic may be seen as indication of a person or character's power. Topic-shifts signal the reader to note changes in their behaviour. The speaker changes could be identified

as transition place in which the speaker has the right and the obligation to speak. Turn taking and topic management strategies are influenced by language and its culture, besides the participants who are inclined to behave according to context.

Cohesion and coherence are text-centred.

Cohesion concerns the way in which the components of the surface texts, the actual words we hear or see, are mutually connected within a sequence.

Turn taking in dramas happens because the playwright usually attempts to imitate natural speech effectively through the medium of the spoken work. For this reason, any successful playwright will often imitate the natural pattern of turn taking in "real" speech, using phrases, clauses, and structures that mimic what a real life character might actually say, and how another real-life character might interrupt, be silent, speak simultaneously, or even ignore the speaker.

T.S. Eliot has successfully imitated natural speech effectively through the medium of the spoken discourse in Murder in the Cathedral, The Family Reunion, and The Cocktail Party. He has exploited an array of turn taking techniques which have enabled him to make the conversations among the characters of his plays resemble those of real life.

CHAPTER II

Silence

Chapter II

Silence

Silence is communication. The participants in a discourse exploit it to communicate their intention. The various types of silence in the discourse include last speaker's silence, next speaker's silence, answer unknown, story recipient's silence as disagreement or agreement and silence in locations of next turn initiation. It has meaning within the confines of the context to the participants.

This chapter explores silence as a moment in interactive communication in T.S. Eliot's plays. T.S. Eliot has an array of semiotic tools at his disposal to indicate silence through pauses, dashes, ellipsis, line endings and description:

Turn is a point in one's talk when another may or does speak. The criteria for recognising these points in conversation are pauses, sentence intonation, and question intonation.

(Isenberg 3)

Pauses

Pauses are silence in a conversation. A pause as short as 0.3 seconds is time enough for a person to take turn in a conversation; any party in the conversation may take this turn. Normally, pauses are identified by parentheses.

The indication of pause lends the reader or performer to examine that moment in order to project what the period of silence does within the sequential environment:

A pause in dramatic literature can have illocutionary force by virtue of its sequential placement. Within a pause one can say or do

something without uttering words, since similar inference processes are employed to interpret the meaning of what is not spoken as in interpreting the meaning of what is said.

(Stucky 175)

The following section considers certain aspects of the cue to pause in order to demonstrate that (i) during specific period of non-verbal action, the pause can be a period of "no-talk" which is none the less filled with gesture and movement; (ii) pauses appear to be located in environment of topic shift; and (iii) there are instances of authorial pauses not involving topic shift.

Nonverbal Action

The dramatist, normally dependant on dialogue, may resort to narrative in the form of stage directions. Like other playwrights, Eliot typically uses such directions to describe the behaviour of

the characters when their array of dialogue does not specify their actions:

MARY. Harry! There is no one here.

[She goes to the window and pulls the curtains across.]

HARRY. They were here, I tell you. ~~They~~ They are here.

... ..

Yet I must speak to them.

[He rushes forward and tears apart

the curtain:but the embrasure is empty.]

(The Family Reunion 1.2.343-351)

In the above case, the stage direction calls for physical action to occur across some period of time while the talk is suspended by Mary. Meanwhile Harry rushes towards the Eumenides but there is nothing. Here, the author uses nonverbal channel and may serve to occupy a place in interaction instead of words.

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Topic Shifts

Topic shifts signal performances to note changes in their behaviour, locating clear moments of performance choice. The control of topic may be seen as indicative of person's (or character's) power. (Stucky 177)

The issue of topic management focuses, to a large extent, on the joint creation of context with shared knowledge. The identification of topical structure requires location of "markers," which permit a topic to be converted into shared knowledge accepted and adhered to by at least one other participant.

Discourse topic is distinguished from "sentence" or "utterance topic." It is concerned with topic in terms of overall goals of what a conversation is about. In this sense, topic refers to what the interactants are "talking about" at any given moment, that is local, temporary, short term

goals shared by at least two participants. In many cases, pauses seem to be associated with issues of "topic." In pauses, which lead to new topic, the speaker must make a transaction from prior topic to next topic; in pauses, which do not lead to a new topic, the function of each pause is a conversational turn with locally occasioned meaning. In both cases, the author may point out a period of no-talk during which option for the next speaker remains open.

Intonation

Intonation is based on the belief that the communication value of intonation is related to the purpose that a particular piece of language is serving in some ongoing, interactive event. The key concepts of intonation system are the context of interaction, including the present state of convergence or divergence of an ongoing speech event and the role-relationship between the speaker and the listener. (Kato 9)

There are four meaningful choices in the intonation system:

- i. Tone unit
- ii. Prominent syllables
- iii. Tone
- iv. Key Termination

The punctuation marks are not used grammatically but they indicate intonation.

(1) The period indicates a falling or final intonation contour (outline), not necessarily the end of a sentence.

(2) Similarly a question indicates rising intonation, not necessarily a question, and a comma indicates continuation, not necessarily a clause boundary.

Tone Unit and Prominence

Tone unit is the basic meaningful block of speech. Speech is a sequence of tone units, not

a sequence of words. Each tone-unit has one or two "Prominent syllables." When there are two prominent syllables in a tone unit, the first one is called the onset syllables and the last one the tonic syllables. (Kato 5)

At the tonic syllables, pitch movement starts. It should be noted that the concept of prominence is different from that of "stress" as indicated in a dictionary. The allocation of prominence is valuable and meaningful according to the speaker's selection. They are highlighted to show a special significance to the listener. The speaker's selection is based on the general paradigm and existential paradigm. The relation between the two paradigms is exemplified in a sentence. For example in the sentence "He wanted *to* find it," "to" is the only word that is inference in the language system, the choice available in the language system, the general paradigm. On the other hand the existential paradigm is the context of interaction that is understood as the shared

knowledge between the speaker and the listener, not only limited to the shared awareness of what has been said before between the participants, or personal closed relationship at a specific time and place between the participants but also extended to a wider context of the matured understanding of their society.

Tone

A referring tone indicates convergence between the participants. The speaker selects it when there is an assumption that the meaning can be taken for granted by the listener, or when she/he wishes to make sure about some information. A proclaiming tone indicates divergence. The speaker selects it when the information is imagined to be new to the listener, or when she/he wishes to make an inquiry. (Kato 3)

Referring and proclaiming tones have two versions respectively:

(a) A non-dominant fall-rise ($\searrow \nearrow$) tone and a dominant rising tone (\nearrow)

(b) A non-dominant falling tone (\searrow) and a dominant rise-fall tone ($\nearrow \searrow$).

What makes the two versions meaningfully distinctive is the role-relationship in the context of interaction. The dominant speaker has a choice of using either dominant or non-dominant tone, but the non-dominant speaker has no such choice.

A Level tone: While the orientation of referring tone and proclaiming tone is directed to the listener, the orientation of the level tone is oblique (indent). Instead of taking a listener-sensitive stance, selecting a level tone implies that the speaker is carefully selecting words and taking time to put the language together, or is mentally preparing for the next step. Therefore, a level tone tends to be followed by a pause. The

orientation of a level tone is towards the language rather than the message to be conveyed:

HARRY. I had only just noticed that this room is

quite

unchanged:

The same hangings ... the same pictures ...

even the table,

The chairs, the sofa ... all in the same

positions.

I was looking to see if anything was

changed,

But if so, I can't find it.

(The Family Reunion 1.2.96-100)

Here Eliot might have used level tone for his character. In this scene Harry describes his room atmosphere step by step, which is an example of level tone discourse in his drama.

Key Termination

The pitch level system also contributes to the description of intonation and projects the relevant utterances made by the participants.

The pitch level can be realized by the key of "high" "mid" and "low." They are indicated by upward (\uparrow), mid (\leftrightarrow), and downward (\downarrow) arrows.

Key height is relative though the description differs depending on where the key movement occurs. While the relative choice of pitch level on the onset prominent syllable is called a choice of "key," the relative choice of pitch level on the tonic syllables is called a choice of "termination." (Kato 7)

As with tone selection, key selection attributes to a tone unit as a whole. Although the function of key and termination is related to the relevant utterance, there is a distinction in meaning associated with them. While key refers back

to the preceding utterance, termination usually refers forward to the utterance assumed to come next in the discourse.

The key selection of either "high", "mid" and "low" projects the contrasting, particularizing, or adjudicating, asserting or concurring, and equating implications of the speaker within the context of interaction:

Prosodic turn signals at the end of a phonemic clause: any pitch level other than a mid one, drawl on the final syllable or on the stressed syllable of a terminal clause and a drop in pitch and / or loudness. It was also suggested that there were other cues which influenced the judgements on turn boundaries such as 'rhythm' or 'speech rate' and change in amplitude. The relation between the pitch range at the beginning of an utterance between one speaker and the next one is question-answer sequences.

(Gruen 2)

When a speaker embarks on a new topic, she/he begins his/her utterance high in answering the question. When a speaker asks a question related to an established topic, she/he begins low and the next speaker corresponding replies low.

Back-Channel Cues

Back-channel cues are used by listeners to indicate that they do not wish to talk even though the speaker is displaying turn yielding cues. So the listener stays in his/her position when there is an opportunity to become the speaker. Vocal cues appropriate for these purposes include reinforces (e.g. "Mm" and "Oh"), completion of a sentence by the listener, or requests for clarification. There are also non-verbal cues to be found, for example, postural shifts, and head nods or head gestures.

Turn-maintaining Cues

Turn-maintaining cues, in which speaking - turn claims are suppressed, are used by speakers to

keep their speaking turn. Although hand gestures may constitute the most important nonverbal behaviour for this purpose, some vocal cues may be used alone or may accompany hand gestures. (Gruen 3)

The vocal cues include increased changes in volume and rate of speech in response to turn-requesting cues from listeners. Using more filled pauses (with some form of vocalization e.g. "Ah" and "Oh") than silent unfilled pauses is a useful method of turn maintaining:

LAVINIA. You are very kind, but very mysterious.

I am sure that we shall manage somehow,
thank you,

As we have in the past.

CELIA. Oh, not as in the past!

[The doorbell rings, and **EDWARD** goes to answer it]

Oh, I'm afraid that all this sounds rather
silly!

But . . .

[**EDWARD** re-enter with **JULIA**]

(The Cocktail Party 1.3.211-216)

Lavinia appreciates Celia's mysterious
behaviour and promises her to maintain her own life
as in the past. Then Ceila wants to begin new life.
Meanwhile the doorbell rings and Edward goes to
answer it. After that physical action of Edward,
Celia attempts to maintain her turn with the cue "Oh
I'm afraid that sounds rather silly." In The Family
Reunion, Harry prepares to be a missionary at the
end of the drama. Charles and Violet claim that they
could not understand his mission. Then Harry answers
with long explanation with turn maintaining cue at
this mid-turn:

HARRY. I never said that I was going to be a
missionary.

I would explain, but you would none of
you believe it;

If you believed it, still you would not
understand.

You can't know why I'm going.

You have not seen

What I have seen. Oh, why should you make
it so, ridiculous

... ..

So I shall say good-bye, until we meet
again.

(The Family Reunion 2.3.184-193)

This mid-turn maintaining cues help to extend
the information or matter that the speaker wishes to
convey to the listeners.

Line Endings

In written text the line endings refer to no
dialogue. Sentence intonations and question
intonations are points when any party to the

conversation may take turn. Sentence intonation is indicated by a period at the end of an utterance/text. Question intonation is indicated by a question mark at the end of an utterance/text. This line ending appears when the speaker wishes to complete his/her idea at one turn. (Isenberg 3)

The four tempters ask questions to Thomas and he asks the tempters questions to the tempters across the first part. In the second part, Thomas makes verbal encounters with the knights before he is killed:

KNIGHTS. Where is Becket, the traitor to the King?

... ..

Come down Daniel and join in the feast.

THOMAS. It is the just man who

Like a bold lion, should be without fear.

... ..

My blood given to pay for his death,

My dead for His death.

(Murder in the Cathedral 2.356-364)

The Knight's turn starts with question interaction but ends with sentence intonation. Thus an array of question and sentence intonation constitutes this drama. In The Family Reunion Harry selects the missionary life; all the members of his family question him. The speaker-change transition occurs among Harry, Mary, Agatha, Amy and others. It is similar to The Cocktail Party wherein Reilly, the powerful person, solves the family problems of Lavinia and sends Celia to Kinkanja as a VAD.

Reilly questions Edward and Lavinia separately about their family affairs. The only problem is that since their marriage they have never understood each other. Reilly finds that Edward is not in love with Miss Celia Coplestones and Peter is not in love with Lavinia. The problem is with Celia who answers

Reilly's question. Then she questions Reilly to know about her state of affair:

REILLY. So you want to see no one?

CELIA. No ... it isn't that I want to be alone,

But that anyone's alone - or so it seems to me.

They make noises, and think they are talking each other;

They make faces, and think they understand each other.

And I'm sure that they don't. Is that a delusion?

(The Cocktail Party 2.488-492)

What she has done with Edward is a delusion.

Then Reilly answers that a delusion is something we must return from. He insists that there are other states of mind, which we take to be delusion but which we have to accept and go on from.

Suspension Dots

If a speaker leaves a sentence unfinished at the end of her/his turn, and a period cannot be used, or at the end of a conversation where the speaker's turns are cut off, the ellipsis functions here as suspension dots in text. These suspension dots show that the speaker is in the process of hesitation or thinking.

Almost in tense dialogue the suspension dots occur seldom, with level-tone. The speaker is carefully selecting words and taking time to put the language together or is mentally preparing for the next step. In written text, this dot is used as a processing unit within the speaker. Unless the speaker is not self-sufficient to express his/her idea, the dots can be used in the text:

HARRY. I had only just noticed that this room
is quite unchanged:

The same hangings ... the same pictures

... even the table,

The chairs, the sofa ... all in the same positions.

I was looking to see if anything was changed,

But if so, I can't find it.

(The Family Reunion. 1.2.96-100)

Here, the suspension dots show that Harry's eyes observe the settings in his room. He finds things as he left them in the past. In The Cocktail Party, Peter comes to know that Celia, whom Peter loves, is killed in Kinkanja. Julia and Reilly suggest Peter to move away from the interaction. Peter understands Celia's death and leaves for New York. Thus the suspension dots function in accordance with the context of interaction:

JULIA. Henry, I think it is time that I said something:

Everyone makes a choice, of one kind or

another,

And then must take the consequences. Celia

chose

A way of which the consequence was

Kinkanja.

Peter chose a way that leads him to

Boltwell:

And he's got to go there ...

(The Cocktail Party 3.455-460)

Julia turns with ending suspension dots,

completes her turn but requires the nominated

listener (Peter) to move away from the interaction.

Peter understands Celia's death and leaves for

New York. Thus, the dots function in accordance with

the context of interaction.

Description

Description refers to non-speech activities of the participants in written language. Normally, the activities are given by the author to the

listener/reader to draw attention to the context.

The action, expression, etc. are given in brackets:

[laughter], [noise], and [Vocalised - noise]. If laughter occurs directly before a word, we can place the [laughter] tag before the spoken word. If laughter occurs after a spoken word, we can place the [laughter] tag after the word. If the speaker laughs while saying the word, the word is

understood, and is described thus: [laughter - word]

where "word" is the word spoken during the laughter.

If a speaker laughs while saying several words and the words are understood, transcribe each word

in the phrase as [laughter-word] "You don't say"

would be transcribed as [laughter-you] [laughter-

don't] [laughter -say]. Moreover, T.S. Eliot directs

the characters through his description about their activities:

THOMAS. Now to Almighty God, to the Blessed

Mary ever Virgin, to blessed John the

Baptists, the holy apostles Peter and Paul,
to the blessed martyr Denys, and to all the
Saints, <

.....

I commend my cause and that of the Church.

While the KNIGHTS kill him, we hear the

CHORUS

(Murder in the Cathedral 2.393-396)

The murder can not be shown to audience/
reader, but he can help them to visualize the
martyrdom. The Chorus describes the atmosphere. In
The Family Reunion, Ivy, Gerald and Charles speak in
one voice:

All. But we must adjust ourselves to the

moment: We must do the right thing.

[Enter, from one door, **AGATHA** and **MARY**, and
set a small portable table. From another
door enter, **DENMAN** carrying a birthday cake
with lighted candles, which she sets on the

CHORUS table. Exit **DENMAN, AGATHA** and **MARY** walk slowly in single file round and round the table, clockwise. At each revolution they blow out a few candles, so that their last words are spoken in the dark.]

(The Family Reunion 2.3.149)

The description such as the one mentioned above informs the reader when, where, how and who is involved in an interaction. They also help to keep the reader's mind in the context, environment, and setting of stage and create instant imagination power to visualize the scene setting like thunder, lighting and cosmetics.

CHAPTER III

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Speaker Change

Chapter III

Speaker Change

Speaker change is transformation from the current speaker to next speaker at transition - places or competition places. A selected next - speaker has the right and obligation to speak. However, if the current-speaker does not select the next speaker, he or she can come to a transition-place and set the stage competition between the aspiring next speakers: the first one to speak becomes the next-current-speaker. If no one speaks, the current speaker has the option of continuing. In fact, a turn taking system functions to preserve one-party-talking-at-a-time while speaker change occurs:

Turn taking and topic management strategies have been studied extensively in interaction settings. Theories and empirical studies

suggest that both language and culture influence the interpersonal communication process, and that individuals are inclined to behave differently when speaking in the level of context. (Bertha Du-Babcock 12)

This chapter establishes a frame of reference through which to understand and evaluate the influence of language uses in relation to the topic management and turn taking distribution in T.S. Eliot's plays. In cross-cultural studies, researchers have constructed turn taking strategies in different cultures. They compare turn taking strategies between native and non-native speakers in conversational interaction. They show that Japanese use greater frequency of "sync talk" than Americans.

Studies demonstrate that topic and floor management in conversation contribute to the construction of conversational coherence, and that in speech, interactants develop coherence by

applying culture-specific strategies. Generally, turn distribution strategies in conversational topics between Americans and Japanese show that Japanese take short-turns. In contrast, the non-native writers imitate the speaker changing frequency as in his native. Normally, a powerful person holds the turn and selects next speaker.

In T.S. Eliot's plays, Thomas, Tempters, Knights, Harry, Amy, Agatha, Reilly, Celia, Lavinia and Edward distribute their turns unevenly. In Murder in the Cathedral (part I) from lines 255 to 618, Thomas and Tempters distribute their turns unevenly.

In The Family Reunion, (Part-II, scene-III), the most important speakers are Harry and Agatha (The Saviour). She convinces him to follow the pursuit of liberation. They take equal frequencies of turn: Harry has distributed 25 but Agatha 21 turn frequencies.

Similarly in The Cocktail Party in Act-II, the powerful person is Reilly (Psychiatric) who distributes his turns among Edward, Lavinia and Celia. There are totally 122 turn frequencies: between Reilly and Edward, between Reilly and Lavinia, between Celia and Reilly. Thus, the speakers, who initiate topics, take the highest proportion of speaking-turn in their topic management.

The initiation of text/turn shows the social status of the speaker. Culture is related to the deep structure (Langue). The speech and text are the application of langue, that is, a langue can generate an infinite number of paroles. For a better understanding of cultural differences in turn taking behaviour, more rigorous designed studies are needed. Power distance among speakers possibly could influence the distribution of turn taking among group members. In every society the hierarchical system is felt based on the prevailing atmosphere in

equality so that subordinates expect to be told what to do and defer to superiors.

The Priest and chorus yield to the Archbishop, Amy and Mary and others yield to Agatha, the savoir. Celia, Lavinia and Edward yield to Reilly the Psychiatrist. Naturally, the subordinates or individuals at low ranks on the corporate ladder would expect their superiors to take the initiative-turn in any interaction. Thomas and Knights assemble at the church. Amy's family assembles at Wishwood (Amy's home-village) to celebrate her birthday party and to handover the response of that old-house. Edward gives cocktail party to friends and relatives.

The Participants

In Murder in the Cathedral the characters are representative of religion and government and in The Family Reunion the characters represent a society comprising the family of Amy and her

relatives, and in The Cocktail Party, a married couple and an unmarried couple from the British Society. They hold positions such as the Archbishop of Canterbury, Tempters and Knights, Harry (son), Amy (Mother) and Agatha (Aunt). Reilly is a professional consultant. His analytical probing, comments and advice are given more than individual authority. Edward and Lavinia (Husband and wife) and Celia (spinster) possess adequate knowledge and share their opinion on a particular topic that is called shared knowledge of participants.

The powerful speakers are Thomas, Tempters and Knights. Agatha and Reilly have sufficient knowledge in religion, government, spirituality and human psychology. So these speakers are active in maintaining their roles.

Meetings

All speakers are prepared for the meetings, meanwhile each speaker makes an approximately long

frequency of turn to support the "topic." Thomas Becket convinces the Knights:

THOMAS. For my Lord I am now ready to die,
That his Church may have peace and liberty.

... ..

This I forbid.

(Murder in the Cathedral 2.380-385)

Thomas dies with a pure will, or else, more properly, ignores the whole problem of motives as beyond our competence and accepts the fact of his death. The Martyr's sermon warns us that "a martyrdom is never the design of man," and that a Christian martyrdom is neither an accident nor "the effort of a man's will to become a saint" (Eliot 57).

Agatha leads Harry to follow the purgatorial flame, to resolve the enchantment under which he suffers:

AGATHA. So I had supposed. What of it?

What we have written is not a story of
detection,
Of crime and punishment, but of sin and
expiation.

... ..

You may learn hereafter,
Moving alone through flames of ice, chosen
To resolve the enchantment under
which we suffer.

(The Family Reunion 2.2.213-228)

Agatha wishes to send Harry for expiation. Her point of view is accepted by Harry. Conversely, the speakers present their point of view and the group discussion is made in selected areas. As in The Cocktail Party, Reilly brings people to his counselling room in London, and meets Edward and Lavinia separately and then gives solution to them:

REILLY. I congratulate you both on your
perspicacity.

Your sympathetic understanding of each
other

Will prepare you to appreciate what I have
to say to you.

... ..

You surrender a great deal more than you
meant to.

This is the consequence of trying to lie to
me.

(The Cocktail Party 2.205-217)

Reilly sends them out of his counselling room,
giving the last words "go in peace". Then he meets
Celia, who gives her point of view about her past
life:

CELIA. It's not the feeling of anything I've

ever done,

Which I might get away from, or of anything
in me

I could get rid of - but of emptiness, of
failure

Towards someone, or something, outside of
myself;

And I feel I must ... *atone* - is that the
word?

Can you treat a patient for such state of
mind?

(The Cocktail Party 2.543-548)

She expresses her point of view regarding her
relationship with Edward. Having analysed her
illusion, Reilly gives the best answer about her
state of mind:

REILLY. The conditions is curable.

... ..

Learn to avoid excessive expectation,
Become tolerant of themselves and others,
Giving and taking, in the usual actions
What there is to give and take.

... ..

And who will never understand them.

(The Cocktail Party 2.602-619)

Reilly gives an exact definition of life, which is like a book, we read and lost. Celia goes to work out her salvation with diligence, at Kinkanja as a VAD, where natives killed her. Thus the speakers are committed to participate in their topic that is defined as the cognitive entity of the shared knowledge that is developed between or among the speech interactants. Its function is to persuade the addressee to agree with the addresser.

The speaker maintains the topic or the strategy of topic management, to gain the listener's attention and draw other participants into that topic territory. Topic is seen as a form of context focus developed by the topic initiators who express and negotiate their interactions by orienting their attention to the interactive activities such as turns, and followed by the interlocutors through the interactive device such as back channel, current speaker select next, self-select and relevant speaker self-select technique.

The topics in these three dramas are designated areas in which the speakers (made) are in the process of decision making; namely Thomas Becket's executing the will of God, Harry's expiation of his ancestral sin and Celia's salvation of her delusion to something or somebody. In drama turn taking is the ordering of moves that involves any organized interplay of speech acts. Two distinctions can be identified in the speech act. They are speaking turns and back channel items:

Speaking turn is considered to be a speech and that conveys new ideas and expands the topic, whereas listeners indicate that they do not wish to talk even though the speaker is displaying turn-yielding cues and Back-channel cues. So the listener stays in his or her position when there is an opportunity to become the speaker. Vocal cues appropriate for this purpose include reinforces (e.g. "Mm", "Oh"), completion of a sentence by the listener, or

request for clarification. There are also non-verbal cues to be found, for example, postural shifts, head nods, or hand gestures. (Gruen 3)

The Tempters expand their negotiation talk with Thomas over power dismantling:

TEMPTER. The Chancellorship that you resigned

When you were made Archbishop - that was a mistake

On your part - still may be regained.

Think, my Lord,

... ..

Rule over men reckon no madness.

(Murder in the Cathedral 1.332-338)

• They send the Knights back with armed power they renegotiated but fail to persuade them and use weapons to kill him. Similarly, Harry is suffering because the fury haunt him. The Eumenides haunt him and appear frequently before him:

HARRY. Look there, look there: do you see them?

GERALD. No, I don't see anyone about.

HARRY. No, no, not there. Look there!

... ..

Many happy returns of the day, mother.

Aunt Ivy, Aunt Violet, Uncle Gerald, Uncle
Charles, Agatha.

(The Family Reunion 1.1.244-259)

His eagerness to show Eumenides to his family
expands his turns. At the end he sees the strange
power within him and goes for salvation.

Changing of Turn

Methods of acknowledging the changing of turn
lies in the use of the current-speaker-select-next -
speaker technique and the self-selection turn
technique. Based on this model, the allocation of
turns in these dramas is well executed by Eliot.
If the current speaker interacting chooses to use a
current-speaker-select-next technique, then a chosen
party has the right and is obliged to take the next

turn to speak. In The Family Reunion, Harry enters and Marry asks him:

• **MARY.** How do you do, Harry.

you are down very early. I thought you had just arrived.

Did you have a comfortable journey?

HARRY. Not very.

But, at least, it did not last long. How are you Mary?

MARY. Oh, very well. What are you looking for?

(The Family Reunion 1.2.90-95)

If the current speaker interactant does not use the current-speaker- select next technique, self-selection by the next interactant will be initiated.

While the priests and Thomas discuss the past seven years exile of Thomas, the Tempter comes and self-selects to talk and holds the floor:

FIRST TEMPTER. You see, my Lord, I do not wait
upon ceremony:

Here I have come, forgetting all acrimony,
Hoping that your present gravity
Will find excuse for my humble levity
Remembering all the good time past.

... ..

Clergy and laity may return to gaiety
Mirth and sportfulness need not walk
warily.

(Murder in the Cathedral 1.255-275)

The self-selected speaker holds the floor. The Tempter then expands his turn with Thomas. Until the end of the first part he has the obligation to convince the listener and the next incoming speakers. If the current speaker interactant chooses to use a current speaker select next technique and after the chosen speaker has the obligation to present his/her ideas, then the third party thinks that the discussion is related to him or her who can

take the turn. This technique is illustrated by the following conversational interaction. The Chorus, in the first two plays come to state the atmosphere of the drama as third party. While the Knights kill Thomas, we hear the chorus:

CHORUS. Clear the air! clean the sky! wash the
wind! take stone from stone and wash them
... ..
Wash the stone, wash the bone, wash the brain,
wash the soul, wash them wash them!

(Murder in the Cathedral 2.397-433)

The Chorus states that the world is polluted by the murder. A rain of blood has blinded their eyes. The rendering of these three kinds of turn allocation unit is a tool that a skilful playwright uses differently depending upon the type of context, emotional interaction he/she wants the audience to have with the characters and how quickly

she/he wants to convey any specific ideas to her/his audience.

Changing the topic from the speaker's focus is a way of establishing one's own importance and right to define the situation. By staying on a topic the other has introduced, one grants the other the freedom to define the nature of the interaction and therein indicate deference to the other successful communicators who are able to simultaneously signal attentiveness to the other, and introduce new topics. There need not be a conflict between the two goals - in fact it is possible to achieve both with a single interactional move. Certainly, if one does a better job of signalling one's attentiveness to the present speaker (and the common ground), one will increase one's chances of delivering one's new message in such a way that it will be well-received. A competent communicator is one who accomplishes his or her goals while maintaining the face needs of the other. Rhetorical sensitivity is seen as located

between complete focus on self and complete focus on the other:

Each participant in a conversation is constantly engaged in topic management, which is one type of interaction management. Each participant must constantly be deciding if a given sequence of sentences and thoughts forms a connected text, or whether it is merely a random list. Each must have the ability to discriminate between connected and unconnected structures of language. (Miller 8)

Turn Constructional Unit

A turn constitutional unit is based on the completion of the turn and topic of individual participants. A powerful person initiates conversational exchanges, talks most, interrupts others (and is not interrupted), nominates others to speak, and controls the topic. (Bertha Du-Babcock 21)

A turn constructional unit is based on the completion of the topic of individual participants. The frequency of turn taking and back channels are also calculated and analysed in the following tables. The result shows the number of turns taken by the characters of T.S. Eliot's plays:

Table 1
Frequency of Turn Taking

Murder in the Cathedral			
Part - I	Interlude	Part - II	Characters
3	-	3	Chorus
47	1	24	Thomas Becket
13	-	-	All Tempters
5	-	-	Tempter - I
14	-	-	Tempter - II
11	-	-	Tempter - III
13	-	-	Tempter - IV
-	-	2	Knights all
-	-	27	Knight -I
-	-	13	Knight -II
-	-	10	Knight -III
-	-	3	Knight -IV
-	-	5	Knights three
4	--	7	Priests 4
1	-	-	Priests - 3
7	-	11	Priest - I
5	-	4	Priest - II
3	-	4	Priest - III
1	-	-	Chorus, Priest and Tempter

Table II
Frequency of Turn Taking

The Family Reunion						
Part - I			Part - II			
Sc I	Sc II	Sc III	Sc I	Sc II	Sc III	Characters
11	24	-	24	27	4	Harry
11	8	1	1	22	13	Agatha
25	-	-	8	9	14	Amy
16	-	4	8	-	3	Ivy
19	-	5	13	-	7	Violet
22	-	3	11	-	5	Gerald
32	-	2	10	-	5	Charles
-	32	-	-	-	12	Mary
1	-	-	1	-	-	Denman
12	-	-	-	-	-	Downing
-	-	5	22	-	2	Dr. Warburton
-	-	-	11	-	-	Winchell
4	-	-	-	-	2	Chorus

Table III
Frequency of Turn Taking

The Cocktail Party					
Act - I					
Sc I	Sc II	Sc III	Act II	Act III	Characters
100	45	77	42	52	Edward
-	-	65	29	68	Lavinia
33	-	16	122	19	Reilly
20	43	23	39	-	Celia
51	-	18	-	31	Peter
28	-	7	16	34	Alex
-	-	-	5	-	Nurse

Table I shows that the protagonist Thomas takes more number of turns in Part I. He takes forty-seven turns to convince the Tempters. Then they send the Knight as king's representative. In the second part, Thomas and Knight take more number of turns. This signifies that powerful persons hold more turns than other characters.

Table II shows that Harry takes ninety turns whereas Agatha and Amy take fifty-six turns each. Violet and Marry take forty four turns each. Gerald takes forty-one turns. The other characters, as they are not to prominent as the characters, mentioned above, take comparatively less number of turns.

Table III shows that Edward is the protagonist and husband of Lavinia. These people have not been happy since they were married. Reilly is a professional consultant. His analytical probing and comments constitute more turns. Even when he ceases

to speak as a doctor and reveals himself as a 'guardian', he intends to care the health of the soul rather than the body. Reilly takes one hundred ninety turns to solve the misunderstanding between Edward and Harry since they have been married.

Edward takes three hundred and sixteen turns whereas Lavinia and Reilly take one hundred and sixty two and one hundred, and ninety turns respectively. As Edward is the most prominent character in the play, he takes more number of turns than the other characters. Again the number of turns taken by the characters reflect their power and importance in the play.

CHAPTER IV

Cohesion

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Cohesion

Cohesion refers to the surface-text parole. The words we hear or see in discourse are mutually connected within a sequence. Cohesion is primarily a feature of the text. Cohesion has been the most popular target for research, probably because it is easy to identify in written texts. The standards of textual ties are user-centred, concerning the activity of textual communication by the producers and receivers of texts. Since cohesive markers are important for the understanding of oral as well as written text, interpreters and speakers make extensive use of cohesive devices such as ellipsis dots, reference, etc. both with speaker/writer and listener/reader.

Sender

Intentionality concerns the text-producer's attitude that a set of occurrence should constitute cohesion and coherence instrumental in fulfilling the producer's intentions, which is called the Psychological enactment of participants. In this view, the speaker's ideas, which he/she intends, should be replicated in the mind of the listener.

Receiver

Acceptability concerns the receivers' attitude that the set of occurrences should constitute a cohesive and coherent text having some use or relevance for the receiver.

Relevance is an absolutely relative term. A focused interaction, as a conversation, is an occasion when participants join together to sustain a single common focus of concern. This is social constraintment on human communication. When people gather to begin a conversation, they create or refer

to a philosophical, ideological and cosmological common ground, or set of common grounds. Relevance is a relation between the proposition expressed by an utterance/text on the one hand and the set of propositions in the hearer's/reader's accessible memory on the other.

The listener is neither helpless nor passive in the endeavour but actively engaged in constructing his/her own conceptual or associative meaning. When linguists investigate the meaning of words in a language, they are normally interested in characterizing the conceptual meaning and less concerned with the associative or stylistic meaning of words. Conceptual meaning covers those basic, essential components of meaning that are conveyed by literal use of words. Some of the basic components of a word like 'needle' in English might include thin, sharp, steel, and instrument.

However, we may have associations or connotations, attached to a word like needle, which lead to think of "painful" whenever we encounter the word. This association is not treated as part of the conceptual meaning of the needle. Each clause or utterance contains elements speaker believes, and holds in common with the listener, or it is cognitively activated referent. Traditionally, referential management is taken to require that a given semantic argument also holds a pragmatic status like old, given or unknown 'information'. One portion of the utterance represents information that is assumed to be processed by the listener from the preceding context or may be inferred by the listener /reader from the context.

The message must refer to something other than itself in a context, which constitutes communication. Context concerns the factors, which make a text relevant to a situation of occurrence. A text can present a contextual understanding or a

particular consciousness by naming events, objects and other aspects of the context in a particular way. The speakers mostly use a proclaiming tone, which indicates that the information is imagined to be new to the listener. The information is known if the speaker assumes that the listener can identify the referent and is unknown if the speaker assumes that the listener cannot identify the referent.

Inter-textuality concerns the factors, which make the utilization of one text upon knowledge of one or more previously encountered texts. Building or interpreting text requires the speaker and listener to integrate concepts and events from their experience. Halliday and Hasan, in their groundbreaking work Cohesion in English, describe cohesion as a semantic concept that exists within a text:

Cohesion is the connection, which results when the interpretation of a textual element is

dependent upon another element in the text. The interpreter to find the meanings, which underlie the parole, uses cohesive device clues. They define two general categories of cohesion: grammatical cohesion (Substitution, ellipses, conjunction, reference) and lexical cohesion. (Nash 3)

Grammatical Cohesion

Substitution

Substitution is a type of grammatical cohesion, which is the replacement of one item by another. There are three types of substitution: nominal, verbal and clause.

Nominal substitution is the replacement of a noun or noun phrase with the substitutes as one, ones or, some, same, and they. Below is an example from the drama demonstrating the substitution of the noun "memory" with "them," and "they," referring to preceding noun or noun phrase:

UNIDENTIFIED GUEST. Ah, but we die to each other daily.

What we know of other people

Is only our memory of the moments

During which we knew them. And they have changed since then.

To pretend that they and we are the same

Is a useful and convenient social convention

Which must sometimes be broken.

We must also remember

That at every meeting we are meeting a stranger.

(The Cocktail Party 1.3.25-32)

Normally, we understand people based on our memory. We know the people by memory. Here the nominal substitution is "them" and "they" to the antecedent "people". Though it is conventional the author says that this social convention must sometimes be broken with existing context. Thus

substitution creates local cohesion within the context.

Substitution of verb, in English, is done by replacing a verb or verb phrase with the substitute "do" or "did". Charles assesses Harry and his wife. He asks Downing whether she ever talked of suicide. Downing responded with the substitution of the verb "do" replacing "talk". Here "she did" helps the listener to understand the text:

CHARLES. Did she ever talk of suicide?

DOWNING. Oh, yes, she did, every now and again. 400

(The Family Reunion 1.1.539-544)

The presupposed theme "suicide" is fulfilled presupposing text with substitution "did" which connects the cohesion in this text.

In clause substitution the presupposing substitutions are "so" and "not". Charles tells Downing that Harry's health is not well, and Downing

agrees with Charles: "I may say so." This presupposing substitute "so" helps the reader/listener to comprehend that Harry doesn't seem to be quite himself:

CHARLES. Eleven years, and you know him pretty well.

And I'm sure that you've been a good friend to him, too.

... ..

He doesn't seem to be ... quite himself.

DOWNING. Quite natural, if I may say so, Sir
After what happened.

(The Family Reunion 1.1.520-527)

Ellipsis

This cohesive device is highly characteristic in written discourse. The cohesive device of three dots in the text (...) is also called suspension

dots. There are a number of general features of suspension dots in the text: they can be used as ellipsis dots to indicate the omission of text, a pause in spoken discourse and indicate a "trailing away" at the end of a turn.

In Act III Peter comes to Lavinia's house to ask about Celia. Julia, Edward and Alex tell Peter that Celia has joined VAD and has gone to Kinkanja. They told this message with hesitation, because she died there:

LAVINIA. Kinkanja? What was Celia doing in Kinkanja?

We heard that she has joined some nursing order...

ALEX. She had joined an order. A very austere one.

And as she already had experience of nursing...

(The Cocktail Party 3.241-244)

At the beginning of turns, this use of suspension dots can be seen as a device for retaking of a topic in a long turn. The topic is linked by suspension dots at the beginning of turns:

LAVINIA. Who came?

EDWARD. Just those who were here
this evening ...

LAVINIA. That's odd.

EDWARD. ... and one another. I don't know who
he was, But you ought to know.

(The Cocktail Party 1.3.407-410)

Edward is trailing away from the talk. Before going away from the talk, he recollects the other participant of the party, referring to the Unidentified Guest. In some respect, beginning with suspension dots is a floor-holding device and is used to restate the previous topic. Thus, meaning may be inferred by the use of suspension dots.

Conjunction

Conjunction shows relationship, indicating how the subsequent sentence or clause could be linked to the preceding or the following sentence or parts of a sentence. Frequently occurring relationships are addition, causality and temporality.

The relationship can be hypotactic combining a main clause with a subordinate clause or phrase, or combining two main clauses. In the study of cohesion, there are four types of conjunction.

Conjunction links ideas, events and situations in a text. Thus there is no motive to place "and," "also," "in addition," etc. between every clause or sentence.

Disjunction links things, which have the same status. It is "or" the most common disjunction signal sometimes expanded to "either/or," "whether/nor" etc. Within a sentence, "or" joins alternative

both of which are current in active storage, but only one of which obtains in the textual world.

Contrajunction links ideas having the same status but appearing incongruous or incompatible in the textual world: cause and an unanticipated effect. It is signalled by "but," (most often) "however," "yet," "nevertheless," etc. It is the function of contrajunction to ease problematic transitions at points where seemingly improbable combinations of events or situations arise.

In the following context, "but" is used to ease problematic transition, from death to killing process. Edward probes Alex's message to know what has happened before her death. In the phrase "But before that..." "but" refers to want of new information related to Celia's death in this context:

ALEX. And then, the insurrection broke out

... ..

ac.
natives.
And then they found her body,
Or at least, they found the traces
of it.

EDWARD. But before that ...

the villagers-
dy,
ALEX . It was difficult to tell.

But from what we know of local practices
It would seem that she must have been
crucified,
Very near an ant-hill.

(The Cocktail Party 3.256-270)

Subordinate conjunctions link ideas when the
status of one depends on that of the other: ideas
are under conditions or for certain motives (Pre
condition/event, cause/effect, etc.). It is
represented by a large number of conjunctive
expressions, "because," "since," "as," "thus,"
"while," "therefore," etc. Subordinating
, conjunctions may give (a) coherence relations: cause
(necessary conditions), reason (rational human

reaction); (b) relations of temporal proximity
(then, next, before, after, since, whenever, while,
during, etc); and (c) modality which is the
probability, possibility, or necessity, or necessity
of events and situations with "if" condition:

HARRY. You are all people

To whom nothing has happened, at most
a continual impact
Of external events. You have gone
through life in sleep,
Never woken to the nightmare. I tell you,
life would be unendurable
If you were wide awake.

... ..

As for what happens -
Of the past you can only see what is past,
Nor what is always present. That is
what matters.

(The Family Reunion 1.1.320-335)

If people are wide-awake the conditions will be unendurable. "As far" helps the listener to know about what is past in the speaker's life, and says that life would be unendurable. The modality "if" makes the condition know about what is necessary to the situation. Thus, the subordinate conjunctions make the listener develop local cohesion within the text itself.

Reference

George Yule defines reference as "an act by which a speaker or writer uses language to enable a listener or reader to identify something" (130). Reference pertains to the property by which an element is not being interpreted semantically in its own right. It is interpreted by making reference to something else. Reference is another research area within linguistics. In other words reference deals with semantic relationship. It can be accomplished by exophoric and endophoric reference.

Exophoric reference, which signals that reference, must be made to the context of the situations. References made outside the text are exophoric. Endophoric reference must be made in the text of the discourse itself; it is either anaphoric, referring to the preceding text; or cataphoric, referring to text that follows:

"Anaphora can be defined as subsequent reference to an already introduced entity. Mostly we use anaphora in text to maintain reference"(Yule 131).

Anaphora establishes the referent and subsequently refers to the same object. Particular kind of referring expression is an example of anaphora and the first mentioned is called the antecedent. Anaphora can be defined as subsequent reference to an already introduced entity.

There are three subcategories of references: personal, demonstrative and comparative. Personal reference includes personal pronouns

(I, you, he, she, it, we, me, him, and us) and possessive pronouns (mine, yours, his, hers). However, it should be noted that first and second person pronouns and determiners do not play a significant role in inter-sentential cohesion; instead, they make reference to the roles of listener and speaker, which are outside the text, which is called exophoric. Below is a reference showing a personal pronoun making reference to the speaker within the text:

THOMAS: Unbar the doors! throw open the doors!

I will not have the house of prayer,

the church of Christ,

... ..

The church shall be open, even to our

enemies. Open the door!

(Murder in the Cathedral 2.316-322)

The personal pronoun "I" is making a reference to the speech role. The speaker Thomas has the

message available within the text, to the listener, to which the pronoun refers. "The house" is a cataphoric reference to the faithful world. Therefore, although speech roles are typically exophoric in spoken discourse, they can be considered endophoric. The house is now exophoric in dramatic discourse:

Demonstrative reference is made on the basis of proximity. It is located on a scale of proximity (near, this, there, here and far, that, those, these). Like personal references, demonstrative references typically are exophoric when used in discourse. Demonstrative references tend to be accompanied with gestures to clarify the referent, hence the deitic, was from the Greek word deixis (pronounced day-iksis), which means 'pointing' via language. Any expression used to point to a person (me, you, him, them) is an example of person deixis. Words used to point to a location (here, there,

yonder) are examples of place-deixis and those used to point time(now, then, tonight, last week) are examples of time deixis. All these deitic expressions have to be interpreted in terms of what person, place or time the speaker has in mind. (Yule 130)

Comparative reference is an indirect reference made by means of similarity or quantity and quality. General comparison expresses the similarity between two things and uses words such as "same" "similar" or "different." Particular comparison expresses the comparability between two entities with respect to quantity or quality and uses such words as "more" or "less," and comparative or superlative bound morphemes.

Lexical Cohesion

Lexical cohesion deals not only with grammatical or semantic connections, but also with connections based on the words used. It is achieved

by selection of vocabulary, using semantically close items. Lexical relations are cohesive relations where one lexical item refers back to another, to which it is related by having common referents. There are two types of lexical cohesion: reiteration and collocation. Reiteration includes repetition, synonym, hyponym, metonym and antonym. Repetition often involves reference directly to the topic:

EDWARD. There was a door

And I could not open it. I could not
touch the handle.

Why could I not walk out of my prison?

What is hell? Hell is oneself,

Hell is alone, the other figure in it

Merely projections. There is nothing

to escape from

And nothing to escape to. One is always
alone.

(The Cocktail Party 1.3.591-897)

The topic here is hell of oneself, who is always alone. Alone and hell are repeated to emphasise the agony of Edward.

Synonymy

Synonyms are two or more forms with very closely related meanings, which are often, but not always intersubstitutable in sentence. It should be noted that the idea of "sameness meaning" is used in discussion. Synonymy is not necessarily total sameness. It often involves reference to the text. The synonymy "father" refers to God who is the Saviour of the world:

FIRST PRIEST. O father, father, gone from us,

lost to us,

How shall we find you, from what far place

... ..

Their world without God. I see it. I see it.

(Murder in the Cathedral 2.581-589)

fear in
adm

revently
build

Antonyms

Two forms with opposite meanings are called antonyms, and commonly used examples are the pairs "quick-slow" and "big-small". Antonyms are usually divided into two main types. Those which are general such as the pair "big-small" can be used in comparative constructions like "bigger than - smaller than". Those which are non-gradable are called complementary pairs:

VIOLET. They bathe all day and they dance
all night

In the absolute *minimum* of clothes.

(The Family Reunion 1.1.45-46)

Hyponymy

When the meaning of one form is included in the meaning of another, the relationship is described as hyponymy, and some typical example pairs are "daffodil-flower." "frogs-amphibian." The

subordinate refers to subordinate concept. The Knight calls Thomas a lamb who is soft in character: "lamb-animal" and "brat-human":

KNIGHTS. Where is the Becket, the traitor to the King?

... ..

Are you washed in the blood of the Lamb?

Are you marked with the mark of the beast?

... ..

Where is Becket the Cheapside brat?

Where is Becket the faithless priest?

Come down Daniel to the lions'den,

Come down Daniel and join in the feast.

(Murder in the Cathedral 2.353-360)

Reversives

Consider the opposite tie-untie. The word "untie" does not mean, "not tie". It actually means, "do the reverse of tie". Such pairs are called

reversives. Other common examples are "enter-exit",
"pack-unpack" and "dress-undress".

Here Priests hurry to bar the door in order to
save Becket from danger. But Becket orders them to
unbar the Church door:

THOMAS. Unbar the doors! throw open the doors!

I will not have the house of prayer, the
church of Christ,

The sanctuary, turned into a fortress.

... ..

The church shall be open, even to our
enemies. Open the door!

(Murder in the Cathedral 2.316-322)

Collocation

Collocation is any pair of lexical items that
stand to each other in some recognizable
lexical-semantic relation. We know the words
which tend to occur with other words. If we say
"table," others will mostly say "chair". One

Christ,

way, not

8.

way we seem to organize our knowledge of words is simply in terms of collocation frequently occurring together. (Yule 123)

Some collocations are joined pairs of words such as "salt and pepper" or "husband and wife". It may be that part of knowing a language is knowing not only what words mean, but what their typical collocations are. This part of our knowledge of "fresh" is as it occurs in the phrase "fresh air".

Interpretation of lexical relations is completely based on the knowledge of subject fields. Analysing these cohesive links within a text gives us some insight into how writers express what they want to say.

Collocation relation exists without any explicit reference to another item, but now the nature of relation is different and indirect:

AGATHA. So I had supposed. What of it?

What we have written in not a story of
detection,

Of crime and punishment, but of sin and
expiation.

It is possible that you have not known
what sin

You shall expiate, or whose, or why.

It is certain

That the knowledge of it must precede
the expiation.

It is possible that sin may strain and
struggle

... ..

To resolve the enchantment under which
we suffer.

(The Family Reunion 2.2.213-228)

Here the phrases "strain and struggle" and sin
and expiation which frequently occur in this play
are example of collocation. We can probably say

that we are in strain to mean that we are in struggle. Thus, the associated knowledge of any word in the mind of reader helps to interpret a text.

Thus cohesion becomes a semantic concept within the text of T.S. Eliot's plays. His readers as interpreters use the cohesive clues to comprehend the text. Further, they make the conversations among the characters redundant, which again facilitates the comprehension of his readers.

CHAPTER V

Conclusion

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Turns are a fundamental construction unit of conversation, which can be reproducibly recognized and statistically analysed. Turns are most often marked by a pause in a conversation but can also be recognized in intonation, nonverbal action, topic shifts, tone, back channel cues, turn-maintaining cues, line endings, and suspension dots.

The study of turn taking is to uncover meanings that are not explained through a strict semantic or grammatical analysis. Quite often this will involve "making sense" of language, which on the surface appears to make no sense at all.

It is the general observation that individuals have a unique pattern of turn taking that identifies them in the same way a fingerprint does. The mode of analysis presented here is unique. It is based

on close observation and careful analysis of the ways by which turns are constructed.

In speaker changing management, the difference of turn distribution and topic management strategies contribute to the success of the communication process. The number of turns taken by each character is analysed to identify the powerful person who in any given society holds more turns than other participants in Eliot's dramas.

T.S. Eliot has exploited turn taking to make the conversation in his dramas reasonable as in real life. But as the speech of the characters in his dramas are after all the playwright's created speeches, sometimes it does not mimic the natural real life speech. The study of turn taking in T.S. Eliot's Murder in the Cathedral, The Family Reunion, and The Cocktail Party analyses silence, pause, nonverbal action, topic shifts, intonation, back

channel cues, turn-maintaining cues, speaker-change, and cohesion.

Eliot has used all these techniques to make his dramas successful creations. For instance, in Murder in the Cathedral, he uses line endings, description and nonverbal action. The line ending is a period, which makes a sentence complete, sometimes with interrogative marks. The description technique helps the reader to understand the activities of the character through the author's description in any particular context.

The nonverbal action technique used by Eliot helps the readers to know how the Priests act when the Tempters approach Thomas with weapon. Before the murder, the Priests drag Thomas out of their sight, which is understandable through the description of the nonverbal actions of the Priests.

In The Family Reunion, Eliot has used description, suspension dots, topic shift, and turn

maintaining cues. The suspension dots help the reader to understand the mood of the speaker.

Sometimes these dots indicate pause or hesitation of the speaker including trailing away at the end of the turn. The speaker change technique works to show the social power of participants in these three dramas. Generally, the powerful person takes turns frequently. For instance Thomas talks more with the Tempters and the Knights in Murder in the Cathedral.

In The Family Reunion Harry and Agatha take more number of turns than others. Reilly, a

Psychoanalyst, gives more talk to solve the problems between Celia and Edward. Thus, the selection of a speaker by their power constitutes turns in

The Cocktail Party. The speaker change technique preserves one-party-talking-at-a-time while the speaker changes in dialogue. Eliot uses speaker change technique to imitate the real life conversation.

Grammatical Cohesion refers to the use of substitution, ellipsis, conjunction, and reference in dramatic dialogue. Substitution is replacement of one item by another item. Eliot uses substitution of verb in The Family Reunion. Charles asks a question to Downing: "Did she ever talk of suicide?" Downing answers: "Oh! Yes, she did." Here the "did" substitutes the verb "talk." Like other techniques, the ellipsis helps the reader to understand whether the speaker is hesitating or trailing away from the conversation.

Eliot's plays are well-constructed with all the turn taking components. He has exploited the turn taking techniques to make the conversations in his dramas resemble those of real life. This is one of the reasons for the perennial popularity of his plays among the readers.

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